

dyed in the same way, was attached to the body to represent the neck and head. There were no legs, the figures being attached directly to the thatch on the ridge pole. At equal intervals between the *manu hu'a* were placed other ornaments called *hukihuki*, made of three small pieces of *opini* (?) wood sharpened at the ends and wrapped in white and red cloth. These ornaments like the *manu hu'a*, were placed at right angles to the ridge pole, long strips of white cloth being left pendant so that they hung down on either side of the roof. These ornaments with their pendant strips indicated that the house was *tapa*. It is said that they were never removed but when worn out were refurbished and replaced. They were the property of the inspirational priest (*tau'a*), and when he died were buried with him.

Light is shed upon the subject of these bird symbols (*manu hu'a*) and the priestly emblems (*hukihuki*, *opini*), by certain notes of Père Pierre (7), the gist of which is as follows: There were three orders of gods—gods of the sky, gods of the land and sea, and gods of the underworld. The chief gods of the sky were three. In their honor the three cries (*Aono*) were uttered by the ceremonial priest when human sacrifices were brought, and the three bundles of *fau* stems were erected upon the *me'ae* on the occasion of funerals of inspirational and ceremonial priests. Upon the occasion of such funeral rites the third of the gods of the sky, *Te-hiti-kaupeka*, was represented by coconut leaves braided, or by pieces of wood cut roughly, in the form of a bird, this emblem being the embodiment (or perhaps the messenger) of this god, which received the spirit of the deceased priest and conducted it to the sky. The *manu hu'a* would seem, then, to represent this bird messenger; and the *hukihuki* to be identified with the bundle of *fau* stems mentioned by Père Pierre.

Within the *fa'e tubou* was an *anannu* (see Shrines). There were no images of any kind. Three pieces of wood spoken of as *papa* (plank or board), one apparently resting on the *anannu*, the second midway up in the interior, were suspended or attached to the sides, and a third was hung beneath the ridge of the roof. On each of these, after writing had been introduced, the following legend was inscribed with the burnt end of a *fau* stick: "*Te ani puta ia Fai*" (The sky hole of Fai.) Before the introduction of writing, a symbol which stood for the same thing was used. It consisted of four designs (*fiki*) named *tavu* enclosing an open space in the middle (see fig. 22, b) representing the cave—the sky hole of Fai—from which the god Fai was supposed to have brought fire. The very fragmentary account of how Fai sought fire in a cave or hole on top of the mountains is given in the section on myths and legends.

/40 cont./

described above, a great amount of effort is expended by boys on catching a girl alone, often merely for a few words to make an assignation for the evening. Girls are usually aware of the boys attempts to do this and take some pains to place themselves in a position where it will be possible for them /41/ to be met and exchange a word. Often these exchanges are not noticeable being only a whispered 'i te poi (to-night!) with a misdirecting glance. In large groups, a glance or a motion conveys the desired meaning, and no words are necessary. Written notes are also passed but are considered dangerous as handwriting is often too distinctive. Such notes are often thrown into girl's rooms at night or given through a go-between who is closely related and therefore not likely to be jealous.

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If it is possible a boy will attempt to intercept a girl in the brush and copulate with her, while he and she are supposedly at work. Much careful intelligence work is required to plan these meetings, and the girl's collusion is usually necessary for success. A boy will try to determine where a girl will be working and whether she will be accompanied. He will select a vantage point and wait, trying to signal her when she approaches. She can withdraw from her companions with the excuse of going to the latrine and meet the boy in the brush for a short time. Attempts are made frequently to catch girls while bathing; or just after when they are still partially undressed. Marquesan males of all ages are constantly alert for a possible bush encounter. No indication goes unnoticed and neglected -- the absence of a man from a house, the sound of a wooden washing paddle in a distant stream -- all are noted and attempts made to capitalize on them.

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The typical sex act in adolescence and early adulthood begins with practically no foreplay. As the act usually takes place surreptitiously /42/ in the bush or in the girl's home and might possibly culminate in humiliating capture of the intruder, speed is of the essence. A few kisses and some massage of the breasts is usually all that precedes introduction of the penis. Open-mouth kissing with stimulation by the tongue, kai ma te-eo, is practiced.

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